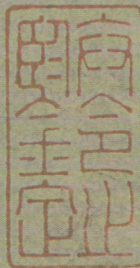
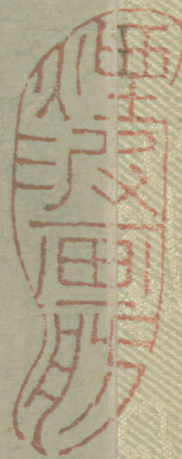


THE SCHOLAR AS COLLECTOR:

Chinese Art at Yale

DAVID AKE SENSABAUGH



雲烟過眼之趣

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DAVID AKE SENSABAUGH

YALE UNIVERSITY ART GALLERY, NEW HAVEN

FOREWORD

Jock Reynolds
The Henry J. Heinz II Director,
Yale University Art Gallery

In 1982 the China Institute in America presented an exhibition of objects drawn from the collections of the Yale University Art Gallery. Entitled *The Communion of Scholars: Chinese Art at Yale*, that exhibition celebrated the range of Chinese art assembled at the University through the generosity of alumni and friends and through the efforts of Yale scholars. It was a true communion of scholars, both with the works of art and among themselves. The present exhibition, *The Scholar as Collector: Chinese Art at Yale*, was organized at the request of the China Institute to bring once again the Yale collections of Chinese art to a public outside the immediate context of the University and to encourage exploration, from different perspectives, of the Gallery's holdings. I am grateful to David Ake Sensabaugh, Curator of Asian Art at the Yale University Art Gallery, who has built upon the earlier exhibition and catalogue in organizing the present show in a very short period of time. *The Scholar as Collector* tells a story of collecting practices in late imperial China and, in so doing, exemplifies the commitment of both the Yale University Art Gallery and the China Institute in America to education through art.

Jack Maisano
President,
China Institute in America

For forty years, China Institute Gallery has been honored to be able to present scholarly exhibitions of the highest caliber to the public. With our current exhibition, the scholar, as art adjudicator and collector, becomes the subject of investigation.

Without scholars to cherish the art and artifacts of Chinese dynasties reaching back to antiquity, much of what we know today and love about the art of China would have been lost long ago. Those scholar-collectors have had an inestimable impact on the world of Chinese art. They not only preserved it; they also influenced the course of its development through their acute artistic judgment.

We at China Institute extend our thanks to Yale University Art Gallery and curator David Sensabaugh. China Institute is enormously grateful to the following philanthropic donors who are responsible for making this exhibit possible: Peggy and Richard Danziger, The Rosenkranz Foundation, and Diane Schafer. A love of Chinese art such as theirs and the desire to share that passion with others is what allows China Institute Gallery to present exquisite exhibitions such as *The Scholar as Collector: Chinese Art at Yale* to a wider audience.

Long may both scholars and collectors collaborate in making great art accessible to all.

PREFACE AND ACKNOWLEDGMENTS

David Ake Sensabaugh
Curator of Asian Art,
Yale University Art Gallery

The aim of the present exhibition is to explore the holdings of Chinese art at the Yale University Art Gallery from the perspective of a traditional Chinese scholar-collector while recognizing that there is no single “traditional Chinese scholar-collector.” The status of educated men within Chinese society changed over time, as did their tastes. Few of those who are termed scholars actually engaged in scholarship and even fewer collected. The small percentage of those who did collect and write about their activities and express their ideas about works of art, however, were important historically in shaping subsequent collections, including that of Yale. Yale scholars have thus joined in communion with that body of earlier Chinese collectors in assembling works of art for the University. *The Scholar as Collector* explores and celebrates their achievement.

The present exhibition would not have been possible without the pioneering research done on the collection by Mimi Neill, now Gates, and her colleagues for the catalogue *The Communion of Scholars: Chinese Art at Yale*. I am grateful to my colleagues in the Department of Asian Art—Sadako Ohki, Assistant Curator of Asian Art, and Amimayi Potter, Senior Administrative Assistant—for their support and advice in organizing the show. Anna Hammond, Deputy Director, Programs and External Affairs, Amy Jean Porter, Assistant Editor, and Lesley Anne Tucker, Director of Graphic Design, have all contributed to the success of this publication, the only record of the exhibition. Ray Furse has served as editor and has made the text much more readable, and Mark Zurolo has created a beautiful design for this book. At China Institute I am grateful to Willow Hai Chang, Director of China Institute Gallery, and her staff for all the work that they have done to make the show a success. I owe a special debt to Carol Conover and Arnold Chang for their willingness to discuss the exhibit with me as the concept took shape. Finally, I want to acknowledge Jock Reynolds, the Henry J. Heinz II Director of the Yale University Art Gallery, for his support of Asian art and for the vision that he has brought to his tenure as director.

The exhibition has been supported by an endowment made possible by a challenge grant from the National Endowment for the Arts, and the publication has been partially funded by a gift from Ann and Gilbert H. Kinney, B.A. 1953, M.A. 1954.

INTRODUCTION

In 621 the aspiring heir apparent and future Tang emperor Li Shimín (598–649) assembled a group of eighteen virtuous scholar-advisors at his court as a demonstration of his ability to rule. He asked Yan Liben (ca. 600–673), who subsequently attained great fame as an artist, to commemorate the scholars. The resulting images, although lost early on, are said to have shown each scholar in a formal standing pose with an accompanying encomium. The Eighteen Scholars of Tang, as the group came to be known, were seen as exemplars of talent and virtue and became a subject of painting in later centuries. In the triptych *The Eighteen Scholars of Tang* (no. 1, fig. 1), a work by an anonymous seventeenth-century artist, the scholars are not depicted in individual portraits, however; rather they are shown as three groups of gentlemen in garden settings engaging in the pleasures of a scholarly life. They are surrounded by beautiful objects and elegant furniture. The change from a depiction of moral exemplars to an image that displays the lifestyle of the elite is indicative of shifts in the nature of the scholarly class and in the role that collecting had come to play in the lives of scholars. In the seventeenth-century context, the triptych itself had become a collectible object to be enjoyed, much as the scholars in the painting are seen examining a hanging scroll. *The Eighteen Scholars of Tang* thus opens a window into the world of scholars as collectors in China.

Scholars began to collect and write about collecting when, as members of an educated, aristocratic elite, they began to produce art for themselves. This occurred in the fourth and fifth centuries with the recognition of the expressive potentials of writing. Before that time members of



1A



1B



1C

FIG. 1A-C
The Eighteen Scholars of Tang, 17th century
 Set of three hanging scrolls, ink and color on silk,
 37 ⁷/₈ x 22 ¹¹/₁₆ in. (96.2 x 57.7 cm)
 The Hobart and Edward Small
 Moore Memorial Collection,
 Gift of Mrs. William H. Moore
 1954.40.20a-c

the elite relied on craftsmen for the creation of beautiful works, but when writing was elevated to an art form practiced by the elite, the traces of their brush began to be collected as works of art. These were treasured for their intrinsic formal and aesthetic qualities as much as for their content. Members of the aristocratic elite also painted, and their paintings were likewise valued and collected. For some, collecting calligraphy and painting became an obsession. Writing in the mid-ninth century the scholar and collector Zhang Yanyuan (ca. 815–ca. 880) expressed his passion for both: “As for what may become a burden beside my body, I have no superfluous things about me. Only with calligraphy and painting have I not yet forgotten my feelings. Oblivious, I forget words, looking on in joy.” His language—that of spiritual communion with the work of art—reflects his intense personal involvement with calligraphy and painting, and yet on a more mundane level he speaks in other passages of the market value of such works and gives evidence of collectors being deceived by dealers.

Early scholar-collectors were often in competition with their rulers. Initially rulers tended to come from the same aristocratic families as the scholars and had the same tastes in collecting. In assembling their collections they were not above dissembling or even confiscating the holdings of a private individual in order to get what they wanted. Li Shimin, the prince who had assembled the eighteen scholars, on becoming emperor sought out the greatest works of calligraphy for the imperial collection. He had heard that the *Lanting Preface* by Wang Xizhi (309–ca. 365), a work that would become the most famous

piece in the history of calligraphy, was in the hands of a monk named Biancai, so he sent his emissary, the scholar Xiao Yi, to obtain it. Xiao Yi accomplished his task through a ruse and returned to the capital with the manuscript. Other collections could be seized outright. This was the fate of the paintings belonging to Zhang Yanyuan’s family. Although Zhang spoke of his passion for collecting, he attributed the anxiety of ownership to the emperor, who had to justify his appropriation of the Zhang family collection by stating that his viewing of the paintings was for purposes of moral cultivation rather than mere pleasure.

In addition to providing moral edification, state collections were seen as means of legitimization: the ownership of great works of art confirmed the moral authority of the ruler to rule. The concentration of important works of art in imperial collections involved risks, however. Whole collections might be lost, as happened when the boat carrying the collection of the Sui dynasty (589–618) Emperor Yang (r. 605–618) sank. This was interpreted as a sign of dynastic decline, and indeed Emperor Yang was the last emperor of that dynasty. Another downside to imperial collecting could occur in times of dynastic transition, when, again, whole collections could be lost. Nevertheless, periods of political disintegration could mean that important works circulated outside the palace, and such a reintroduction of works back into the hands of scholar-collectors has historically been an important factor in shaping the history of art.

The composition of the scholarly elite began to change from the late Tang (618–907) through the Northern Song dynasty (960–1126) with the institution-

alization of a bureaucracy recruited by examination, and with the social changes came modifications in patterns of collecting. The elite became more broadly based and less aristocratic, and there was a concomitant explosion of intellectual activity. It was at this very moment that painting was compared with poetry and recognized as being on a level with calligraphy. A painting of the new bureaucratic class of scholar-officials (*shiren hua* or *shidafu hua*) began to be defined and collected, as opposed to what came to be thought of as painting by professional artists. Collections of ancient bronzes were formed primarily in order to study the content of the inscriptions on them. Calligraphy, painting, rubbings, and the accoutrements of a scholarly life were all collected and catalogued both by scholars and by the court. Four pleasures associated with a scholarly life—music (*qin*), board games (*qi*), calligraphy (*shu*), and painting (*hua*)—were linked in defining the life of the scholars. The seventeenth-century triptych *The Eighteen Scholars of Tang* reflects this linkage: the groups of scholars are shown playing *weiqi* (*qi* or *go* in Japanese), preparing to listen to the zither (*qin*) or to engage in the art of writing, or appreciating a painting. Interestingly, the very painting that they are examining appears to depict the story of Xiao Yi obtaining the *Lanting Preface* from the monk Biancai by trickery.

The patterns of scholarly collecting set in the Song period continued throughout the Yuan (1279–1368), Ming (1368–1644), and Qing (1644–1911) dynasties. During the fourteenth century under the Mongol Yuan dynasty, a new scholarly ideal began to emerge, that of the man of culture (*wenren*). Unlike his Song predecessor,

the man of culture could devote himself fully to literary or artistic pursuits without feeling the necessity of pursuing the Confucian ideal of a career in government. As the mode of life of the man of culture unfolded over the next several centuries it had an impact on collecting. Guidebooks to collecting appeared, and during the late sixteenth and early seventeenth centuries there was an upsurge both in this type of writing and in collecting. Almost all objects came to be seen as collectible commodities. The rise of a moneyed class in the Ming period further changed the makeup of the group who collected. With guidebooks in hand the newly rich took on the trappings of the scholars in order to accord themselves status. It is within this context that the scholars depicted in the triptych *The Eighteen Scholars of Tang* can now be fully understood: they are late Ming gentlemen, or would-be gentlemen, dressed in archaic clothing, engaged in the pleasures enjoyed by men of culture, and surrounded by objects that exemplify refined taste in an up-to-date, elegant garden setting. The triptych is indeed a mirror of the very world in which it circulated as a commodity.

The high moment of taste reflected in the triptych continued after the Manchu conquest of China in 1644, but only in diminished form. The intellectual climate changed in the second half of the seventeenth century, and the pursuit of pleasure during the late Ming was criticized as excessive and seen as a contributing factor to the fall of the Ming. This view of the late Ming, combined with a co-opting of the collecting interests of the elite by the Manchu rulers, again brought about changes in the nature of collecting.

BRONZE VESSELS: ANTIQUARIANISM AND EPIGRAPHY

For centuries farmers had turned up ancient vessels in their fields. During the Han dynasty (206 BCE–220 CE) when such a bronze vessel of the preceding “Three Dynasties” (Xia, Shang, and Zhou, ca. 21st century BCE to 256 BCE) was recovered, it was considered to be a good omen; the discovery could even result in the change of a reign name, as happened with the discovery of a *ding* tripod during the reign of Emperor Wu of the Western Han (206 BCE–8 CE). Vessels were popularly thought to have the power to ward off evil spirits, and they were preserved in private homes for that purpose. It was not until the Northern Song dynasty (960–1126), however, that bronze vessels began to be collected by scholars and studied seriously, particularly for the content of the inscriptions cast on them. With the revival of Confucianism in the tenth and eleventh centuries, bronze ritual vessels came to be seen as a tangible link to the age of Confucius (551–479 BCE) and to the even earlier age of the revered Duke of Zhou (11th century BCE). Their inscriptions were examined closely for what they revealed of early history, and they were accorded a cultural status that they have never lost.

The study of inscriptions on bronze and stone (*jinshi xue*) and of the ancient bronze vessels themselves was an important part of the intellectual life of the Northern Song, and the foundations for all later epigraphical studies and bronze researches were laid during the period. Scholars such as the great statesman and historian Ouyang Xiu (1007–1072) broke new ground in the recording and interpreting of ancient inscriptions. Two catalogues of bronze vessels were also

particularly important. The first, the earliest surviving work devoted to ancient bronzes, is *Researches on Archaeology Illustrated* (*Kaogu tu*) of 1092. Compiled by Lü Dalin (1044–1093), who examined 211 antique vessels and recorded the shape, weight, and provenance of each, along with a rubbing and a deciphering of the inscription, this work established the system of classification by period that became the model for all subsequent studies. The second, *Drawings and Lists of All the Antiquities Stored in the Xuanhe Palace Revised* (*Chongxiu Xuanhe bogu tulu*), was commissioned by the imperial court to record bronze vessels collected in the palace. The *Bogu tu*, as it came to be called, corrected information found in *Researches on Archaeology Illustrated*. It is an astonishing work of scholarship that recovered much knowledge from earlier periods. Vessels were catalogued by type and period, and much of the terminology employed by the cataloguers to describe décor is still in use today. These texts were reprinted a number of times during the Ming dynasty, but it was not until the eighteenth century, when scholar-collectors once again took up the study of epigraphy and early bronzes, that the body of knowledge represented by these works was significantly expanded.

The taste for collecting bronzes grew steadily during the Southern Song (1127–1279) and Yuan (1279–1368) dynasties. Bronze vessels were ranked by the desirability of shapes, with the *ding* tripod (no. 2) given pride of place as it had been in the *Bogu tu*. During these centuries it was generally believed that the earliest vessels, those thought to be Xia (ca. 21st–16th centuries BCE), had been

inlaid with gold and silver, while Shang (ca. 16th century–ca. 1050 BCE) vessels were plain and Zhou (ca. 1050–256 BCE) vessels elaborately decorated and inscribed. These conceptions remained fixed throughout the Ming and into the Qing dynasty. It has only been in the twentieth century that archaeology has shown that vessels inlaid with gold and silver belong to the late Zhou, mostly from the period known as Warring States (475–221 BCE).

The late Ming witnessed an extraordinary surge in the collecting of antiquities. Antique bronze vessels came to be seen as important accoutrements of an elegant lifestyle. This is reflected in *The Eighteen Scholars of Tang*, where a bronze vessel similar in shape to the Diao Sheng Gui (no. 6, fig. 2) has been placed on the table of the scholar about to take up the brush to write. Books such as Zhang Yingwen's *Pure and Arcane Collecting* (*Qingbi cang*) and Wen Zhenheng's *Treatise on Superfluous Things* (*Zhangwu zhi*), written in the 1590s and the first decades of the seventeenth century respectively, set out the dos and don'ts of collecting for the man of culture. One type of vessel that appears frequently in these texts is a censer with splashed gold decoration and a Xuande reign (1426–35) mark on the bottom. The *Censer* (no. 12) is an example. Despite stories that a palace fire melted bronze, gold, and silver which was then used to cast these vessels, the majority of censers seem to have been made during the sixteenth and seventeenth centuries in order to meet the market demand. The splashes of gold were in fact created by mercury gilding. It is even possible that an edict purporting to be from the Xuande reign was forged in order to validate the provenance of the censers.



DETAIL OF FIG. 18

FIG. 2
Gui (Diao Sheng Gui), 9th century BCE
Bronze.
h. 8 ¼ in. (21 cm), diam. 8 ⅝ in. (21.9 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1954.26.2



3

FIG. 3
Owl-shaped Zun, 13th–11th century BCE
 Bronze,
 8 $\frac{1}{8}$ x 3 $\frac{7}{8}$ in. (20.7 x 9.8 cm)
 The Hobart and Edward Small
 Moore Memorial Collection,
 Gift of Mrs. William H. Moore
 1954.48.7a-b



4

FIG. 4
Jue, probably 19th century
 Silver alloy,
 5 $\frac{5}{8}$ x 6 $\frac{1}{2}$ in. (14.2 x 6.6 cm)
 The Hobart and Edward Small
 Moore Memorial Collection,
 Gift of Mrs. William H. Moore
 1955.4.144



5

FIG. 5
Miniature Hu, 17th–18th century
Bronze with inlaid gold and silver,
2 $\frac{5}{16}$ x 1 $\frac{3}{4}$ in. (5.9 x 4.4 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1954.49.10

As the case of the censers indicates, as the demand for antique bronzes grew, a market was created which led to the forging of vessels. Many vessels produced in the Song period are in fact quite close to ancient vessels, and it is still sometimes hard to resolve issues of authenticity. An anxiety about the authenticity of antique vessels had been expressed already in the thirteenth century and was repeated through the course of subsequent centuries. Cao Zhao's *Essential Criteria of Antiquities* (*Gegu yaolun*) of 1388, for example, contains a passage that gives a recipe for faking the patina of a bronze:

Apply evenly a mixture of thickened vinegar and fine sand over a new bronze. When its color has turned to a dark brown, like the powdered tea of Fujian, or the black of lacquer, or green, soak it in water and then hold it over a straw fire till it is covered with smoke. Afterwards, it should be polished with a piece of clean cloth or brushed. Cinnabar lacquer spots may be painted on it.
(Adapted from David, p. 10)

According to Cao these operations were easy to detect, but faked patina could clearly deceive as in the case of the small *Gui* (no. 8), which at one time was thought to be Zhou in date. The late Shang dynasty *Owl-shaped Zun* (no. 4, fig. 3) was also thought for many years to be a Song dynasty archaistic piece. Only scientific examination and thermoluminescent testing of the clay core have confirmed its antiquity. The reverse situation, however, appears to be true for the *Jue* (no. 5, fig. 4). It represents the earliest style of bronze *jue* vessels, known now from vessels excavated at Erlitou Culture and early Shang dynasty sites in Henan Province,

but examination has shown that it was not made by the piece-mold casting method in use at the time and that it is not bronze. It has been wrought of a silver alloy and thus may be an archaistic vessel from as late as the nineteenth century. It can be documented only from the early twentieth century. Anomalies have also called the *Diao Sheng Gui* (no. 6, fig. 2) into question. It is one of two vessels with inscriptions referring to an Earl Hu of Shao, which were recorded in the nineteenth century when a renewed interest in epigraphy was at its height. The inscription on the *Diao Sheng Gui* may not have been cast, however, and its content dates to a period later in the Zhou than the style of the vessel would suggest.

The interest in bronzes also led to the imitation of bronze shapes and the use of bronze décor in other media, such as hard stones and ceramics. The two *gui* vessels (nos. 13 and 14), the *Jar in the Shape of a Hu* (no. 15), and the *Vase in the Shape of a Gu Beaker* (no. 16) are representative of these imitative objects. The larger of the *gui* vessels even reproduced an inscription on the base. In the seventeenth and eighteenth centuries many of these objects of antiquarian taste, often in miniature, were collected and stored in specially constructed boxes and cabinets or displayed on shelves. The small inlaid bronze *Hu* (no. 10, fig. 5) and the miniature *Zun* in the shape of a bird with wheels (no. 11) both represent this type of scholarly plaything. The use of inlay was most likely meant to suggest an early, Xia dynasty date.

The rise of evidential scholarship based on the disciplines of etymology and philology during the seventeenth and eighteenth centuries rekindled the Song dynasty



FIG. 6
Wu Changshuo (1844-1927),
Calligraphy after the First Stone Drum, Seal Script
(Zhuanshu), 1916
Hanging scroll, ink on paper,
52 3/4 x 25 11/16 in. (132.7 x 65.3 cm)
The Clyde and Helen Wu Collection of
Chinese Painting,
Gift of Dr. and Mrs. Clyde Wu
2001.140.20

interest in the forms of ancient writing. Calligraphers began to recreate the seal and clerical script-types found on bronze vessels and stone stele, basing their work on new researches and archaeological discoveries. This came to be called the Stele School (*Bei xue*) and led to the coining of the term Model-letters School (*Tie xue*) to define the classical tradition of calligraphy based on the image of early calligraphers transmitted through letters and other writings on silk or paper. Wu Changshuo's (1844–1927) *Calligraphy after the First Stone Drum* (no. 17, fig. 6) represents this movement. He based his writing on rubbings of the highly eroded stone inscriptions known as the Stone Drums. The ten carved granite “drums” had been rediscovered in the Tang dynasty (618–907) and remain the earliest surviving Chinese stone inscriptions. The characters carved on the surface are a unique form of early seal script (*zhuan shu*) that engaged Wu throughout much of his career and that he transformed into a personal style.

COLLECTIBLES:
CERAMICS AND LACQUER

The situation for ceramics differed from that of bronze vessels. The first important guidebook for the scholar of elegant taste, Zhao Xigu's *Record of the Pure Registers of the Cavern Heaven* (*Dongtian qinglu ji*), written in the thirteenth century, does not treat ceramics as a separate category. Although Yue ware had been praised since the Tang dynasty as superior for use when drinking tea—it was likened to jade and ice and its green color was said to make the tea greener—ceramics in general were not seen as collectibles. By the late fourteenth century, however, Cao Zhao in his *Essential Criteria of Antiquities* could list ceramics by the name of the kilns where they were made and discuss them as commodities. Such a classification and ranking was an essential step in the creation of an elite taste for ceramics as objects, a taste that went beyond an appreciation of their functional uses as cups, bowls, plates, and flower containers. Two hundred years later, the late Ming period witnessed a further change in collecting patterns, as has been seen already in relation to antique bronzes: collecting became an essential form of consumption that was now central to the maintenance of elite status. Although the excesses of late Ming collectors were criticized by Qing dynasty writers, the hierarchy of taste in ceramics established during the period from the mid-sixteenth century to the fall of the Ming in 1644 set an ideal for elite collectors that persisted well into the twentieth century.

Cao Zhao's discussion of the wares of old kilns listed them in the following order: Chai, Ru, Guan, Dong, Ge, Xiang, Korean ceramics of the Koryo period, ancient Ding, Jizhou, ancient Ci,

ancient Jian, ancient Longquan, ancient Rao, Huo, and Moslem ceramics (*Dashiyao*). He described the latter as not for “pure enjoyment in the scholar-official's studio” indicating that such a discrimination of taste did exist in his time. He concluded with a section on vessel shapes unknown in ancient times. The products of the first five kilns were all described as various shades of azure, cyan, or green, and all of them had crackle, described as “crab's claws.” He noted that Chai ware was seldom seen, that Ru ware was hard to obtain although good pieces of Guan were similar to Ru, that Dong ware was also hard to obtain, and that fine pieces of Ge ware resembled Dong. He also noted that Guan ware was being faked and that “ancient Ge” differed from the contemporary Ge ware, which was coarse in potting and lacked the pleasing color of the earlier pieces. His use of “ancient” in the title of his section and as a prefix to the names of several of the kilns indicates that there was a clear distinction already being made between wares produced in earlier periods and wares being made at the same kilns in his day. And, as with bronze vessels, there was anxiety about forgeries.

By the late Ming period the ranking established by Cao Zhao became conventional even when wares like Chai, Dong, and Xiang were so rare as to be unobtainable. Zhang Yingwen, a late Ming collector, began the section on ceramics in his *Pure and Arcane Collecting* (*Qingbi cang*), a text completed before his death in 1594, by stating, “When discussing kiln wares, one must speak of Chai, Ru, Guan, Ge, and Ding.” Dong and Xiang, which had appeared in Cao's text, had been dropped from the top of the list, pre-

sumably because of their rareness, and Ding had been added to the group. Of Chai, which remained at the top, Zhang said, "It cannot be obtained. I have heard it said of its making that it is 'azure like the sky, bright as a mirror, thin like paper, and with a sound like a chime.' One must personally see it in order to discuss it in this way. I have seen only a shard . . . Its color and brightness were as described, but it differed in thickness." (Zhang, p. 197) Zhang thus brought personal experience to bear on his connoisseurship. He went on to speak of Ru, Guan, and Ge, ranking them according to color and crackle. He differentiated between plain and carved Ding ware (no. 20, fig. 7) and considered those with white paste and tear drops in the glaze as excellent. He ranked the wares from Junzhou (no. 27) above those from Longquan (no. 26, fig. 8). Junzhou had not been included by Cao Zhao in his discussion of ceramics. Now the rouge red pieces were ranked first, followed by leek-and-kingfisher blue-green and inky purple vessels. Zhang Yingwen concluded his discussion with wares of his own Ming dynasty. He praised the ceramics of the Xuande reign (1426–35) and cited the appearance of faintly incised decoration, underglaze blue decoration, and low-fired enamel decoration as wares that did not exist in the past and were the best of their age. In terms of desirability he placed them above both Longquan and Junzhou.

Qing dynasty writers on ceramics followed the classification of Ming and Qing wares by reign periods. In general Qing writers were more dispassionate in their discussion of ceramics than their late Ming predecessors, adopting an historical and



FIG. 7
Dish with Incised Lotus Pattern, 11th–12th century
Stoneware, Ding ware,
h. $\frac{3}{4}$ in. (1.9 cm), diam. $4\frac{1}{2}$ in. (11.5 cm)
Collection of Wayland Wells Williams, B.A. 1910,
Gift of Mrs. Frances Wayland Williams
1947.74



8

FIG. 8
Arrow Vase (Touhu), 12th–13th century
 Stoneware, Longquan ware,
 h. 6 $\frac{3}{8}$ in. (16.8 cm), diam. 3 $\frac{1}{4}$ in. (9.2 cm)
 Collection of Wayland Wells Williams, B.A. 1910,
 Gift of Mrs. Frances Wayland Williams
 1949.278



9

FIG. 9
Bowl, 10th century
 Stoneware, Yue ware,
 h. 3 $\frac{7}{8}$ in. (9.8 cm), diam. 8 in. (20.3 cm)
 Gift of Paul Mellon, B.A. 1929
 1940.829



10

FIG. 10
Foliate Vase, 11th–early 12th century
 Stoneware, Yaozhou ware with carved
 decoration under green glaze,
 h. 5 ¼ in. (13.3 cm)
 The Hobart and Edward Small
 Moore Memorial Collection,
 Bequest of Mrs. William H. Moore
 1955.4.6

technical approach to the subject. Liang Tongshu (1723–1815), for example, writing around 1800 presented an historical sequence beginning with the products of the Yue kilns from the Tang period. A tenth-century *Bowl* (no. 18, fig. 9) and a small *Round Box* (no. 19) represent the green color of the Yue wares. Liang Tongshu also noted, following in the tradition of Cao Zhao, that the range of azure-green colors was particularly prized. That range can be seen in the *Foliate Vase* (no. 21, fig. 10), representing northern green wares of the eleventh–early twelfth century, and the small *Arrow Vase* (*Touhu*, no. 26, fig. 8) representing the southern Longquan wares of the thirteenth century. The small *Dish* (no. 22, fig. 11), which is close to Ru ware in appearance, and the objects of Guan- and Ge-type ware with “crab’s claw” crackle also fall into this range (nos. 23–25).

Qing scholars were especially interested in the development of the high-fired porcelains produced at the great kiln complex of Jingdezhen in Jiangxi Province. Both Zhu Yan’s *Chats on Ceramics* (*Tao shuo*) completed in 1774 and Lan Pu and Zheng Tinggui’s *Record of Ceramics at Jingdezhen* (*Jingdezhen tao lu*) published in 1815 were devoted to the history of ceramic production at Jingdezhen. Two vases, one of the eleventh or twelfth century (no. 30) and the other of the fourteenth (no. 31, fig. 12), show the early phases of that history. Much of the later Ming and Qing period production at Jingdezhen was for the imperial court, and the standards and tastes of the court in turn affected scholarly taste. This can be seen in the *Vase* decorated in underglaze blue with a design of plum blossoms and



11

FIG. 11

Dish, 11th–12th century

Stoneware with gray-green glaze,

h. $1\frac{5}{16}$ in. (2.4 cm), diam. $4\frac{13}{16}$ in. (12.2 cm)

Gift of Victor Novotny

2001.68.1

12

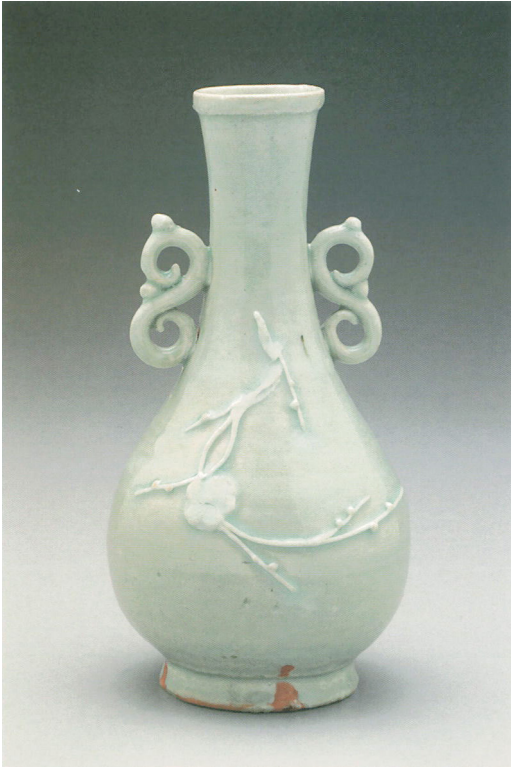


FIG. 12
Vase, 14th century
Porcelain, Qingbai ware with shadow blue glaze
and applied prunus design.
h. 7 $\frac{3}{4}$ in. (19.7 cm), diam. 3 $\frac{1}{16}$ in. (9.7 cm)
Leonard C. Hanna, Jr., B.A. 1913, Fund
1989.15.1

13

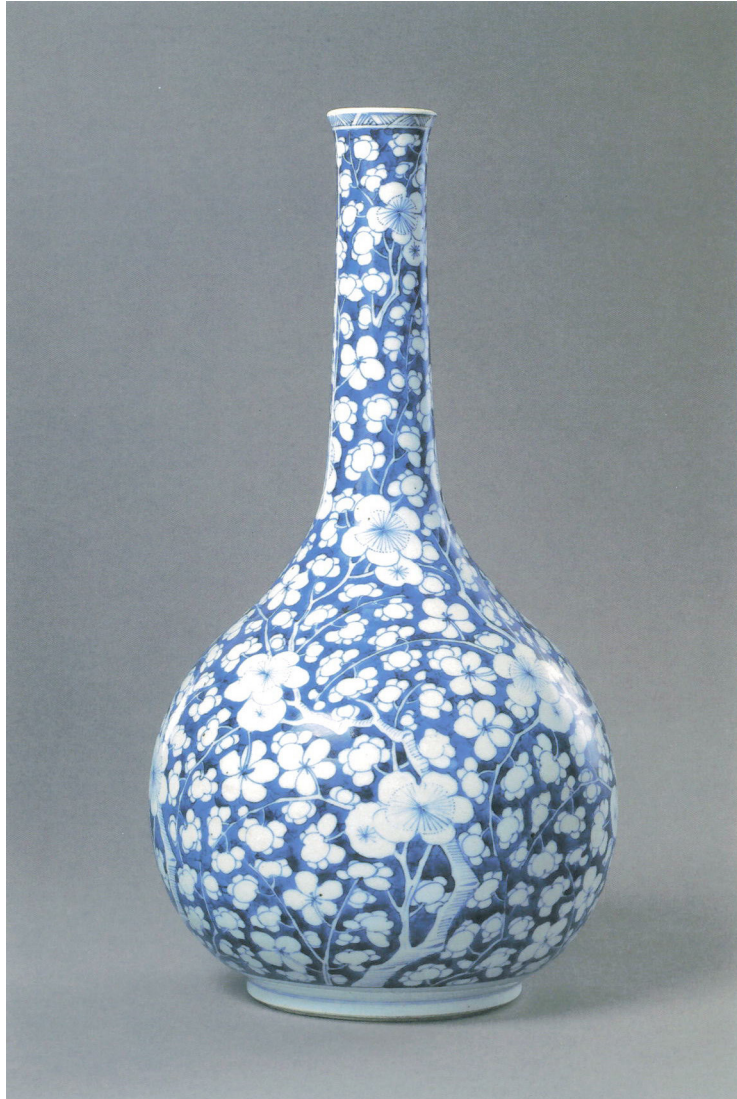


FIG. 13
Vase, 17th–18th century
Porcelain painted in underglaze blue,
h. 16 $\frac{5}{8}$ in. (42.2 cm), diam. 8 $\frac{1}{2}$ in. (21.6 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1955.4.143

cracked ice (no. 34, fig. 13), in the two covered *meiping*, one decorated in underglaze red (no. 35, fig. 14) and the other with relief décor (no. 36), and in the *Round Bulb Bowl* in imitation of early Jun ware (no. 28). Court taste is also present in the sets of monochrome objects made for the scholar's desk (nos. 70–74).

Lacquer, like ceramics, offered to collectors objects prized for their utilitarian aspects before they began to be appreciated for aesthetic reasons. Cao Zhao in his *Essential Criteria of Antiquities* speaks of “ancient lacquer,” but this was a relative term since his entries include lacquer wares made for the Song court and wares of late Yuan date. He ranks lacquer wares by technique and by color. The *Octagonal Box* (no. 37, fig. 15) is of carved red lacquer with a painted gold and silver ground. It is the type of box that was usually fitted with a tray for a set of cups used for serving wine, and would have fit easily among the elegant objects depicted on the tables in *The Eighteen Scholars of Tang*. On the base is a collector's inscription stating that a certain Jiang Xiazhang acquired the box in 1571.



14

FIG. 14
Covered Meiping, 18th century
 Porcelain painted in underglaze red.
 h. (including cover) 12 $\frac{3}{8}$ in. (31.4 cm), diam. 6 $\frac{7}{8}$ in. (16.8 cm)
 Gift of Dr. Yale Kneeland, Jr., B. A. 1922
 1956.42.5a-b



15

FIG. 15
Octagonal Box, ca. 1571
 Carved red lacquer with gold and silver paint,
 h. 10 in. (25.4 cm), diam. 11 in. (27.9 cm)
 Anonymous Gift
 1947.174.a-b

PAINTING: CLOUDS AND MIST BEFORE THE EYES

Painting was close to the scholar's heart. As with calligraphy, the strokes of the brush could be read in a graphological way to reveal the character of the creator. A considerable body of literature devoted to painting had appeared well before painting was elevated in the eleventh century to a high art practiced by scholars. Already in the mid-ninth century the art historian and painter Zhang Yanyuan (ca. 815–ca. 880) could write about his passion for collecting painting and calligraphy:

Ever since my youth I have been a collector of rare things, assiduous day and night in their connoisseurship and appreciation, and in mounting and putting them in good order. Whenever I hunted down a handscroll or a hanging scroll, I would be sure to mend and repair it diligently, and spend whole days admiring it. When there was a chance of getting something, I would even sell my old clothes and ration simple foods. My wife and children nag and tease me, sometimes saying: "What good is it, doing such a useless thing all day?" At which I sigh and say: "If one does not do such useless things, how can one take pleasure in this mortal life?" Thus my passion grows ever deeper, approaching an irresistible craving. (Bush and Shih, pp. 73–74)

The passion for collecting among members of the educated elite only intensified with the definition of a scholar's painting in the eleventh century. The active intellectual life of the Northern Song, as has been seen in the case of bronze vessels, led to the creation of a catalogue of paintings kept by the imperial court, *The Catalogue of Paintings in the Xuanhe Palace* (*Xuanhe huapu*). This catalogue, like the *Xuanhe bogu tulu*, set a standard for the ranking and discussion of painting.

Among the earliest paintings in the Yale collection are the portraits of Zhu Guan (no. 38, fig. 16) and Du Yan (no. 39, fig. 17), painted before 1056. Zhu and Du were two of a group of five octogenarian and nonagenarian scholar-officials that had gathered at Suiyang in the mid-eleventh century and came to be known as the Five Old Men of Suiyang. They commissioned an unknown artist to commemorate one of their gatherings, and the resulting handscroll was preserved and circulated by their families. These single-image portraits followed the tradition of depicting virtuous men that had been employed in the original depiction of the Eighteen Scholars of Tang. They represented a peaceful age of good government, and over the centuries many colophons praising the virtue of the Five Old Men were added to the scroll. There is an almost unbroken record of scholarly collecting from the time of their creation into the early twentieth century when, with the end of the imperial age, the paintings were separated.

A style of landscape painting that became closely associated with the scholar-officials emerged in the late eleventh century and was further developed during the twelfth century. It was created by Mi Fu (1052–1107) and amplified by his son Mi Youren (1075–1151). Their wet, mist-filled landscapes were created by piling up layers of horizontal ink dots. The anonymous mid-fourteenth-century landscape handscroll *Cloudy Woods, Summer Chill* (no. 40, fig. 18) represents this manner of painting. The close connection of this technique to calligraphy was already noted in Zhao Xigu's thirteenth-century guidebook *Record of the Pure Registers of the Cavern Heaven*. In Cao Zhao's *Essential Criteria of Antiquities of*



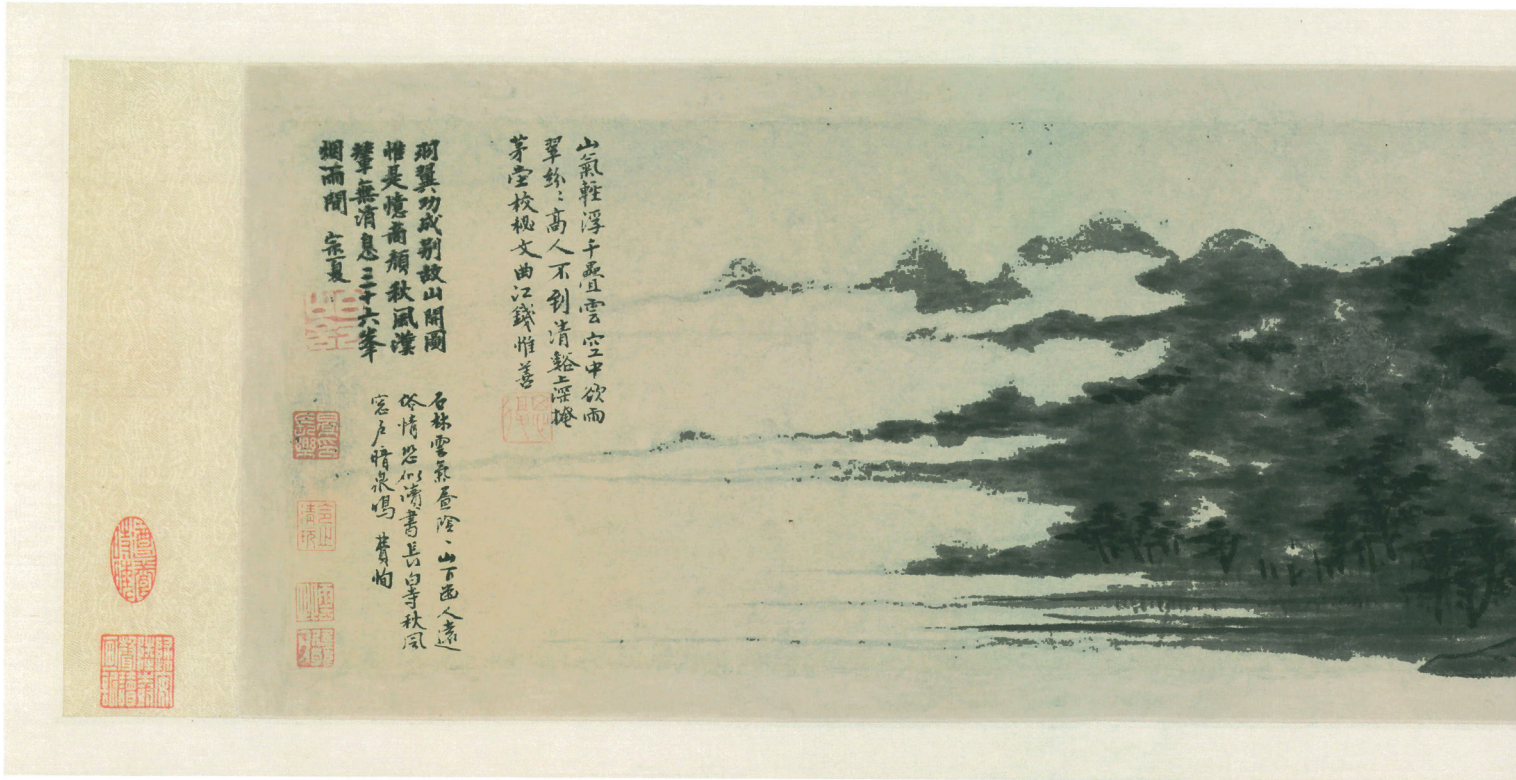
16



17

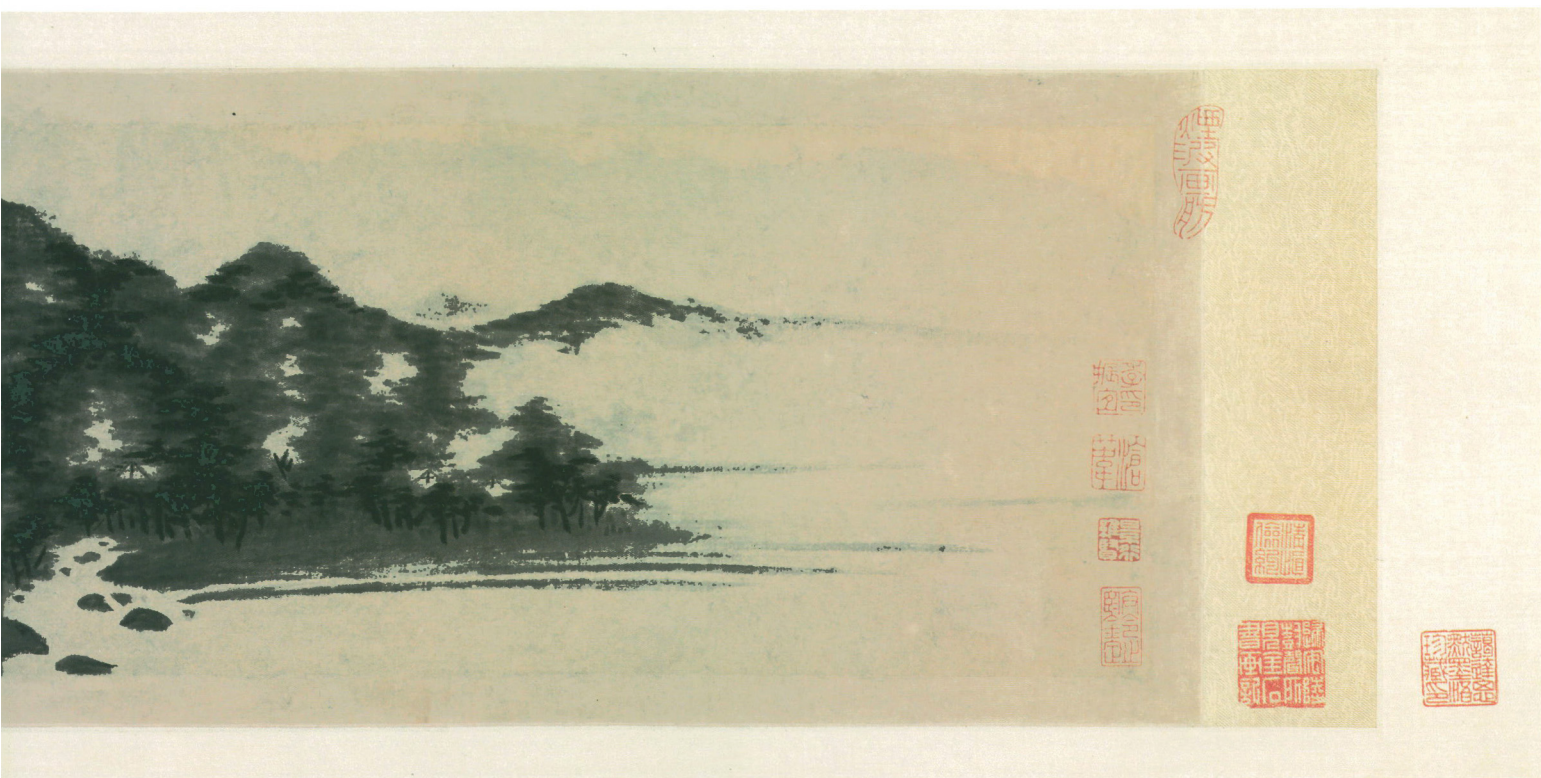
FIG. 16
 Portrait of Zhu Guan, from the set
Five Old Men of Suiyang, before 1056
 Ink and color on silk,
 15 $\frac{7}{8}$ x 12 $\frac{11}{16}$ in. (40.3 x 32.2 cm)
 The Hobart and Edward Small
 Moore Memorial Collection,
 Gift of Mrs. William H. Moore
 1953.27.11

FIG. 17
 Portrait of Du Yan, from the set
Five Old Men of Suiyang, before 1056
 Ink and color on silk,
 15 $\frac{7}{8}$ x 12 $\frac{3}{8}$ in. (40.3 x 31.4 cm)
 The Hobart and Edward Small
 Moore Memorial Collection,
 Gift of Mrs. William H. Moore
 1953.27.12



18

FIG. 18
Cloudy Woods, Summer Chili, 14th century
 Handscroll, ink on paper,
 7 $\frac{3}{16}$ x 28 $\frac{3}{8}$ in. (18.3 x 72.1 cm)
 The Hobart and Edward Small
 Moore Memorial Collection,
 Gift of Mrs. William H. Moore
 1953.27.7



1388 the two Mis were given an entry, but they were listed along with other painters, and the style was not singled out as a specifically scholarly one. That ranking came later in the Ming and Qing periods with the further development of the man of culture as a type. The seals on this painting document that it was owned by major scholar-collectors during the late sixteenth and seventeenth centuries.

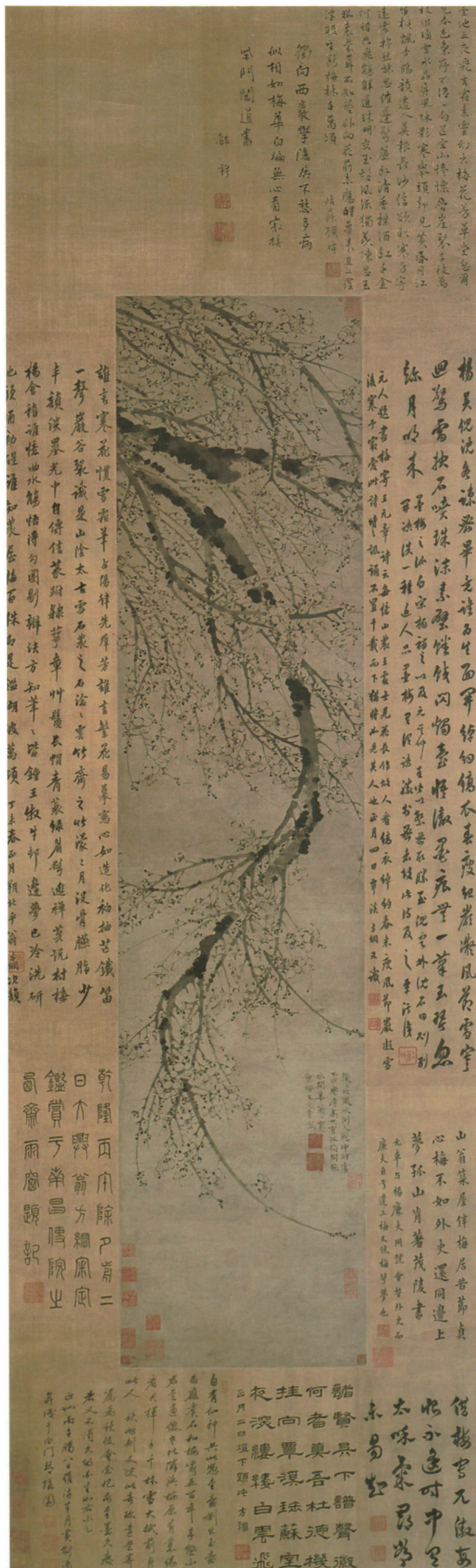
Other subjects, such as bamboo and plum executed in ink only, also came to be associated with the scholars in the late eleventh to early twelfth century. The plum, blooming in isolation at the end of winter when it is still often surrounded by snow, became a symbol of regeneration and endurance under conditions of adversity. These associations took on deeper meaning with the Mongol conquest of China in the thirteenth century. Wang Mian (d. 1359), painting at the end of the Mongol period, gave definitive shape to the genre of ink plum. His *Ink Plum* (no. 41, fig. 19) is a tender, restrained performance combined with his own poem, which expands the expressive potential of the subject. During the Ming and Qing periods the painting accrued inscriptions written directly on the mounting by those who owned it or simply saw and appreciated it.

During the sixteenth century the family and students of Wen Zhengming (1470–1559), active in the city of Suzhou in the lower Yangtze River region known as Jiangnan, embodied the ideal of the man of culture; their paintings, nevertheless, became commodities almost as soon as they left the hand of the painter. Wen's paintings included a variety of subjects, although he was perhaps most famous for his landscapes. His *Peony*

(no. 42, fig. 20) of 1532 shows him working in an ink wash technique seen also in the works of his teacher Shen Zhou (1427–1509), while *Landscape in the Style of Wen Zhengming* (no. 43, fig. 21) by his pupil Ju Jie (active ca. 1531–85) is representative of his meticulous ink-only style of landscape painting. The inscriptions on both works are indicative of the interrelationships among scholars that occasioned paintings. In an additional inscription on *Peony*, Wen Jia (1501–1583), Wen Zhengming's son, authenticated his father's painting.

As in other fields of collecting, the sixteenth century saw a rapid increase in the collecting of paintings. Prior to that time scholars' collections appear to have been modest. Wang Zhen, who died in 1496, had his collection, which included only twenty-five paintings, buried with him. In the spring of 1570 when "Four Great Families" of Suzhou displayed their art treasures only thirty-five paintings are recorded as having been shown. The collection of the merchant and patron Xiang Yuanbian (1525–1590), however, appears to have been quite extensive, as was that of Grand Secretary Yan Song (1480–1565), whose fall from power in 1562 led to the confiscation of all of his properties. Wen Jia, Wen Zhengming's son who had authenticated his father's painting *Peony*, was called upon to catalogue and authenticate Yan's painting collection. Important scholar-officials and men of culture such as Wang Shizhen (1526–1590) and his brother made the collecting of painting an important part of the elite persona. Zhang Yingwen's son, Zhang Chou (1577–ca. 1643), left a highly important catalogue of paintings that he had seen and recorded.

FIG. 19
Wang Mian (d. 1359),
Ink Plum, ca. 1350s
Hanging scroll, ink on paper,
45 1/4 x 10 3/4 in. (114.8 x 26 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1954.40.3



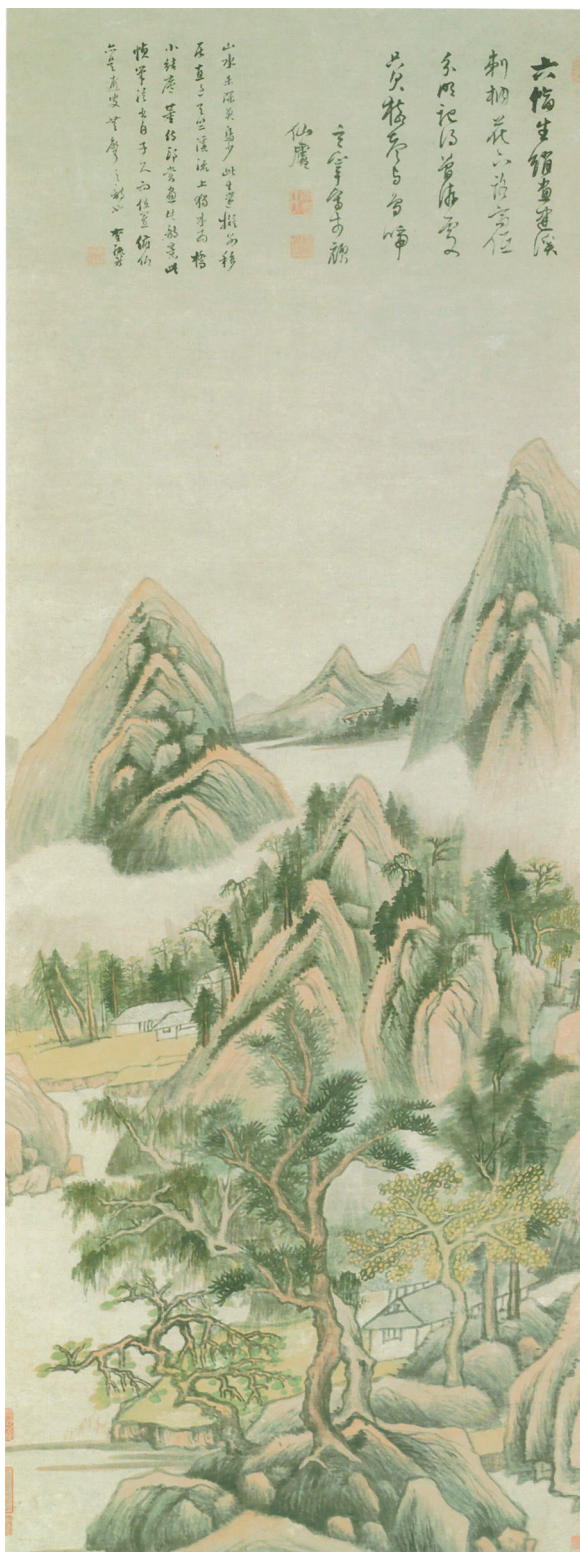
20



21

FIG. 20
Wen Zhengming (1470-1559),
Peony, 1532
Hanging scroll, ink and color on paper,
33 7/8 x 12 1/4 in. (85.4 x 31.1 cm)
Gift of Karen Y. Wang in memory of
Wong Nan-p'ing
1985.83.1

FIG. 21
Ju Jie (active ca. 1531-85),
Landscape in the Style of Wen Zhengming, 1568
Hanging scroll, ink on paper,
34 3/4 x 11 7/16 in. (88.3 x 29.1 cm)
Leonard C. Hanna, Jr., B.A. 1913,
Mrs. Paul Moore, and Anonymous
Oriental Purchase Funds
1982.19.1



Collecting and the access to collections began to directly affect the type of paintings that were created. Dong Qichang (1555–1636), who dominated painting at the beginning of the seventeenth century, reacted against the piling up of elements on the surface seen in Ju Jie's *Landscape*. He sought out ancient paintings and advocated a renewal through a return to the past. He established a lineage of scholar painters from the past into his own time and in so doing defined the painting of the men of culture (*wenren hua*). He succeeded in creating a revolution in painting, both in theory and in practice. In comparison with the Ju Jie landscape, his forms in *Reminiscence of Jian River* (no. 44, fig. 22) are large and interact on the surface of the painting. His followers, Wang Shimin (1592–1680) and Wang Jian (1598–1677), carefully studied the past in the creation of their own painting. Wang Shimin was a distinguished collector, and his works, such as his small *Landscape in the Style of Huang Gongwang* (no. 45), show direct knowledge of early paintings. Wang Jian's album of eight landscapes is made up of studies of earlier painters distinguishing between the scholars and the professionals that had been carried out by Dong resulted in the desire to own works by major painters in the lineage. There were not enough original works of early masters to go around, however, and forgers set to work. *Clearing after Snow in Streams and Mountains* attributed to Yang Sheng (active early 8th century) is a result (no. 47, fig. 24). For those who sought to own works by famous early masters, this landscape, provided with seals and an inscription purporting to be from the hand of the twelfth-century emperor and collector Huizong (r. 1101–25), was



23-1

FIG. 22
Dong Qichang (1555-1636),
Reminiscence of Jian River, ca. 1621
Hanging scroll, ink and color on paper,
49 $\frac{5}{16}$ x 18 $\frac{9}{16}$ in. (125.3 x 47.1 cm)
Leonard C. Hanna, Jr., B.A. 1913,
Mrs. Paul Moore, and Anonymous
Oriental Purchase Funds
1982.19.2

FIG. 23-1
Wang Jian (1598-1677),
Landscape in the Style of Various Old Masters:
In the Style of Ma Wan, 1669
Album leaf, ink and color on paper,
8 $\frac{1}{2}$ x 5 $\frac{3}{4}$ in. (21.6 x 14.6 cm)
Leonard C. Hanna, Jr., B.A. 1913, Fund
1976.26.3.g



23-2

FIG. 23-2
Wang Jian (1598-1677),
Landscape in the Style of Various Old Masters:
In the Style of Ni Zan, 1669
Album leaf, ink on paper,
8 ½ x 5 ¾ in. (21.6 x 14.6 cm)
Leonard C. Hanna, Jr., B.A. 1913, Fund
1976.26.3.h



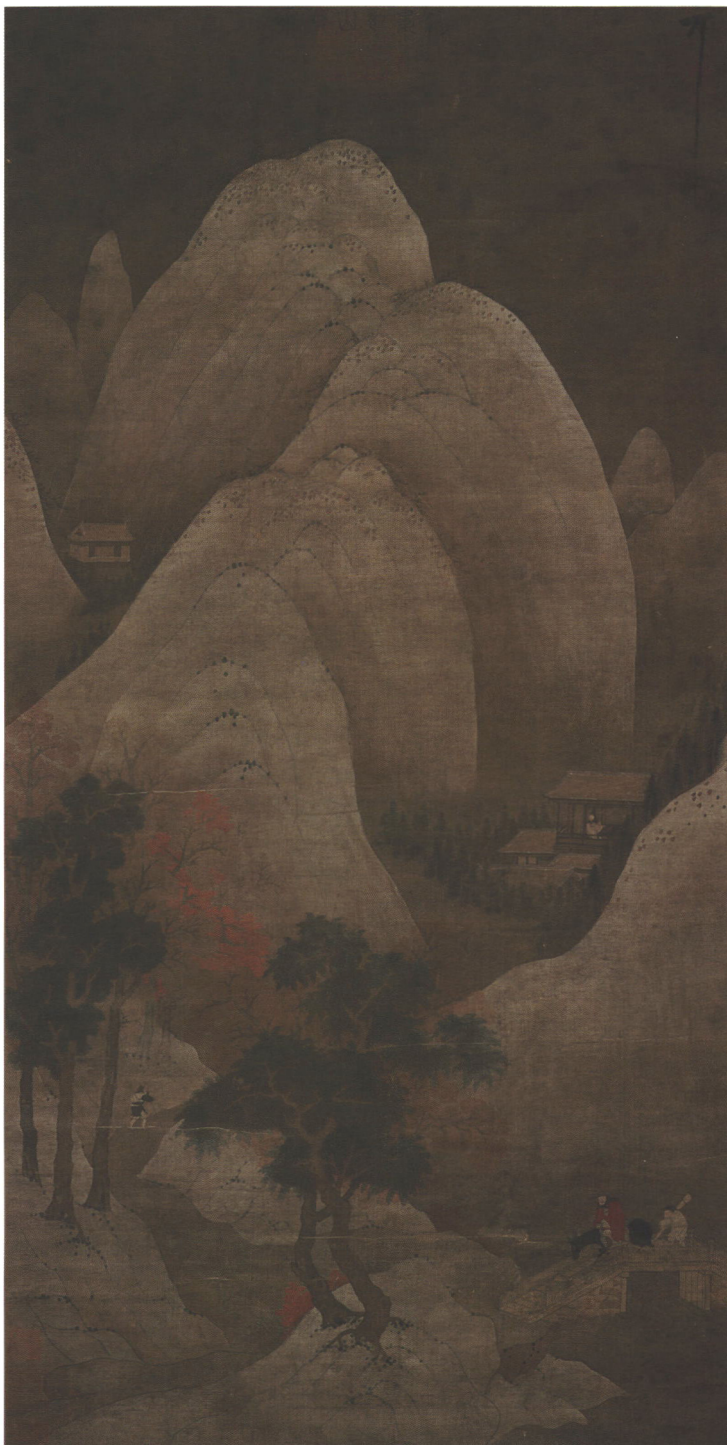
23-3

FIG. 23-3
Wang Jian (1598-1677),
Landscape in the Style of Various Old Masters:
In the Style of Dong Yuan, 1669
Album leaf, ink and color on paper,
8 ½ x 5 ¾ in. (21.6 x 14.6 cm)
Leonard C. Hanna, Jr., B.A. 1913, Fund
1976.26.3.d



23-4

FIG. 23-4
 Wang Jian (1598-1677),
Landscape in the Style of Various Old Masters:
In the Style of Yang Sheng, 1669
 Album leaf, ink and color on paper,
 8 $\frac{5}{16}$ x 5 $\frac{9}{16}$ in. (21.1 x 14.1 cm)
 Leonard C. Hanna, Jr., B.A. 1913, Fund
 1976.26.3.c



24

FIG. 24
*Clearing after Snow in Streams
 and Mountains*, 17th century
 Hanging scroll, ink and color on silk,
 46 ¹³/₁₆ x 23 ³/₄ in. (118.9 x 60.3 cm)
 The Hobart and Edward Small
 Moore Memorial Collection,
 Gift of Mrs. William H. Moore
 1953.27.2

a rare work by the legendary early Tang master. As a fine painting of the seventeenth century, it has much to tell us about the workings of the market.

There were other collectors in the seventeenth century outside of the circles in Suzhou and Songjiang where the Wen family and Dong Qichang were active. Anhui Province became a center for the production of fine paper and books, and produced both a school of painters and a group of wealthy collectors who began to compete with the collectors of the Jiangnan region. Ye Rong's *Lush Green Spring Mountains* of 1660 (no. 48, fig. 25), done for a friend, is representative of the Anhui School and Anhui tastes. Nanjing was also a major center of painters and of collecting. It was the southern capital of the Ming and briefly the focus of Ming resistance to the Manchus. Gong Xian (1618–1689), perhaps the most prominent of the Nanjing painters, became one of the most sought-after painters of the early Qing dynasty. In particular his paintings were associated with the highly charged emotions felt by those who considered themselves to be “leftover subjects” (*yimin*) of the Ming. His *A Lofty Pavilion* of circa 1683 exemplifies his dark and brooding vision (no. 49, fig. 26).

During the eighteenth century scholar-collectors were once again in direct competition with the imperial court. The greatest paintings, precisely because they had been admired by the scholars and had affected their work, were now sought after and soon disappeared into the palace collection. Patterns of private collecting began to shift to the commercial cities of Yangzhou and, in the nineteenth century, Shanghai, where scholars were often only advisors to wealthy patrons. The great early paintings and even the works of the seventeenth-century masters became like clouds and mist passing before the eyes.

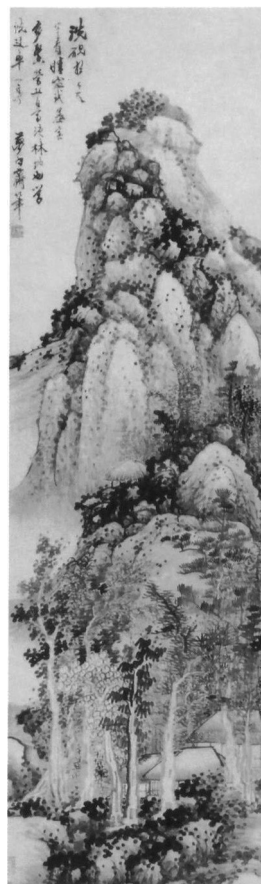


FIG. 25
Ye Rong (active second half of the 17th century),
Lush Green Spring Mountains, 1660
Hanging scroll, ink on satin,
66 $\frac{3}{4}$ x 19 $\frac{11}{16}$ in. (169.5 x 50 cm)
Gift of Cheng Chi
1985.44.1

FIG. 26
Gong Xian (1619–1689),
A Lofty Pavilion, ca. 1683
Hanging scroll, ink on paper,
65 $\frac{1}{8}$ x 19 $\frac{3}{8}$ in. (165.4 x 9.9 cm)
Gift of Jeannette Shambaugh Elliott in
honor of Professor Richard Barnhart
1989.99.1

THE SCHOLAR'S STUDY

From the beginning of the Song dynasty (960–1279), scholars began to consider as a group the implements of paper, brush, ink, and inkstone, designating them the Four Treasures of a Scholar's Study (*wenfang sibao*). Su Yijian (957–995) assembled a collection of writings on the Four Treasures in the tenth century, and Mi Fu (1052–1107), who wrote a history of painting, composed a treatise on inkstones that attests to the great care that was exercised in the selection of materials used by the scholar. The literature on the Four Treasures continued into the Ming and Qing periods with the late Ming again serving as a turning point in taste. The group of objects assembled at Yale represents the aesthetics of the late Ming period, including inkstones (no. 55, fig. 27; no. 56), brush pots (no. 57, fig. 28; no. 58), a brushrest in the form of a miniature mountain (no. 60), wrist rests (nos. 61, 62), and an extraordinary banana-leaf-shaped object (no. 66, fig. 29). The specific preferences of the eighteenth century, when ideas of what constituted good taste began to be affected by the Qing court and the presence of the West, is reflected in a group of ceramics for the scholar's desk. Some are monochromatic wares from sets of usually eight prescribed shapes (nos. 70–74), while a painted glass jar is in the European mode favored by the court (no. 75).

The scholar's study also needed to have appropriate furniture, which in turn needed to be properly arranged. Guidebooks for correct taste, such as Wen Zhenheng's *Treatise on Superfluous Things* (*Zhangwu zhi*) of the early seventeenth century, clearly set a preference for "antique" furniture, although the use of the term was relative. A piece of furniture could be of recent manufacture if it fit the

proper criteria. Wen introduced his section on tables and couches as follows:

When the men of old made tables and couches, although the length and width were not standardized, they were invariably antique, elegant and delightful when placed in a studio or room. There was no way in which they were not convenient, whether for sitting up, lying down or reclining. In moments of pleasant relaxation they would spread out classic or historical texts, examine works of calligraphy or painting, display ancient bronze vessels, dine or take a nap, as the furniture was suitable for all these things. The men of today make them in a manner which merely prefers carved and painted decoration to delight the vulgar eye, while the antique pieces are cast aside, causing one to sigh in deep regret. (Clunas 1991, p. 42)

As long as the furniture embodied "antique" taste, then it was appropriate for the study and as an accoutrement of elegant living. The chair (no. 50) and hardwood table (no. 51) fit into this category, both communicating an air of restrained elegance. Positioned in the center of a wall, the table could dominate a room. Objects could be displayed on it or scrolls hung above it. The armchair with its protruding crestrails, which were likened to the protruding ends of an official's hat, harmonizes the subtly curving splats, stiles, and armrests to create its effect of refinement. The dynastic histories bookcase (no. 52), although later in date, would have been the very repository of the lessons of the past. The history of each dynasty, beginning with Sima Qian's *Records of the Grand Historian* (*Shi ji*), was housed in its own box. The construction of the bookcase made for ease of transport when a scholar was posted to a new government position and wanted to have the lessons of history at hand.



27



28



29

FIG. 27
Inkstone, 17th–19th century
Limestone with embedded fossils,
1 7/8 x 4 1/4 x 7 3/4 in. (4.8 x 10.8 x 19.7 cm)
Gift of Robert Hatfield Ellsworth
in memory of his mother
1982.2.5a-c

FIG. 28
Brush Pot, late 16th–early 17th century
Huanghuali wood,
h. 8 1/8 in. (20.6 cm), diam. 8 in. (20.3 cm)
Gift of Robert Hatfield Ellsworth
in memory of his mother
1982.2.14

FIG. 29
Banana Leaf, 17th–18th century
Spotted bamboo and wood,
10 1/8 x 4 1/2 in. (25.7 x 11.4 cm)
Gift of Robert Hatfield Ellsworth
in memory of his mother
1982.2.19

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EPILOGUE:

SU SHI (1037-1101) ON COLLECTING

In 1077 Su Shi wrote a “Record of the Hall Where Pictures Are Treasured” for his friend the painter and imperial son-in-law Wang Shen (ca. 1048–ca. 1103). He offered advice for the collector that is still sound:

A gentleman should rest his thoughts on objects in passing but must not fix his thoughts on them. If he merely rests his thoughts on objects, even insignificant things are enough to produce joy and even exceptional beauties are not enough to create obsessions. But if he fixes his thoughts on objects, even insignificant things are enough to create obsessions and even exceptional beauties are not enough to produce joy. (Bush and Shih, p. 233)

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THE SCHOLAR AS COLLECTOR: EXHIBITION CHECKLIST

FIGURE NUMBERS REFER TO
ILLUSTRATIONS IN TEXT

INTRODUCTION

- 1 *The Eighteen Scholars of Tang*,
FIG. 1 Ming-Qing dynasty, 17th century
Set of three hanging scrolls, ink and color on silk,
37 ⁷/₈ x 22 ¹/₁₆ in. (96.2 x 57.7 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1954.40.20a-c

BRONZE VESSELS: ANTIQUARIANISM AND EPIGRAPHY

- 2 *Ding*, Shang dynasty, Anyang phase,
13th-11th century BCE
Bronze, 6 ¹/₂ x 5 ³/₄ in. (16.5 x 14.6 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Bequest of Mrs. William H. Moore
1955.4.145
- 3 *Jue*, Shang dynasty, Anyang phase,
13th-11th century BCE
Bronze,
9 ⁵/₈ x 7 ³/₄ in. (24.5 x 19.7 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1954.48.11
- 4 *Owl-shaped Zun*, Shang dynasty, Anyang phase,
FIG. 3 13th-11th century BCE
Bronze,
8 ¹/₈ x 3 ⁷/₈ in. (20.7 x 9.8 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1954.48.7a,b
- 5 *Jue*, probably Qing dynasty, 19th century
FIG. 4 Silver alloy,
5 ⁵/₈ x 6 ¹/₂ in. (14.2 x 6.6 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1955.4.144
- 6 *Gui* (*Diao Sheng Gui*), Western Zhou dynasty,
FIG. 2 9th century BCE
Bronze,
h. 8 ¹/₄ in. (21 cm), diam. 8 ⁵/₈ in. (21.9 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1954.26.2

- 7 *Gui* (*Song Gui*), Western Zhou dynasty,
9th-8th century BCE
Bronze,
11 ³/₄ x 11 ¹/₂ x 17 in. (29.8 x 29.2 x 43.2 cm)
Gift of Wilson P. Foss, Jr.
1952.51.11
- 8 *Gui*, Ming dynasty, 16th-17th century
Bronze,
4 ⁷/₁₆ x 6 ¹/₂ in. (11.3 x 16.5 cm)
Gift of J. Watson Webb, B.A. 1907, and
Electra Havemeyer Webb
1940.135
- 9 *Yi Ewer*, Ming dynasty, 16th-17th century
Bronze,
4 ¹⁵/₁₆ x 3 ³/₈ x 7 ³/₈ in. (12.5 x 8.6 x 18.8 cm)
Gift of J. Watson Webb, B.A. 1907, and
Electra Havemeyer Webb
1940.138
- 10 *Miniature Hu*, Qing dynasty, 17th-18th century
FIG. 5 Bronze with inlaid gold and silver,
2 ⁵/₁₆ x 1 ³/₄ in. (5.9 x 4.4 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1954.49.10
- 11 *Bird-shaped Zun on Wheels*, Qing dynasty,
18th-19th century
Bronze inlaid with gold,
2 ⁷/₈ x 1 ³/₁₆ x 2 ⁹/₁₆ in. (7.3 x 3 x 6.5 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1954.49.9
- 12 *Censer*, Ming-Qing dynasty, Xuande mark
(1425-35), 16th-17th century
Bronze with decoration of gold flecks,
3 x 5 ¹/₂ x 4 ³/₁₆ in. (7.6 x 14 x 10.6 cm)
Gift of J. Watson Webb, B.A. 1907, and
Electra Havemeyer Webb
1940.137
- 13 *Gui-shaped Vessel*, Song dynasty,
11th-13th century
Nephrite,
2 ¹/₂ x 5 ¹/₄ in. (6.3 x 13.3 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Bequest of Mrs. William H. Moore
1955.4.177

- 14 *Gui-shaped Vessel*, Qing dynasty, 17th–18th century
Nephrite or stone,
4 x 9 ¾ in. (10.2 x 24.8 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1955.1.10
- 15 *Jar in the Shape of a Hu*, Ming dynasty, 16th–17th century
Nephrite,
h. 5 ½ in. (14 cm), diam. 6 in. (15.2 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1954.49.29
- 16 *Vase in the Shape of a Gu Beaker*, Qing dynasty, Qianlong mark and period (1736–95)
Porcelain with tea-dust glaze,
h. 10 ½ in. (27 cm), diam. 7 in. (17.8 cm)
Gift of Mrs. C. Sanford Bull
1955.44.16
- 17 Wu Changshuo (1844–1927)
FIG. 6 *Calligraphy after the First Stone Drum*, Seal Script (*Zhuanshu*), 1916
Hanging scroll, ink on paper,
52 ¾ x 25 11/16 in. (132.7 x 65.3 cm)
The Clyde and Helen Wu Collection of Chinese Painting,
Gift of Dr. and Mrs. Clyde Wu
2001.140.20
- COLLECTIBLES:
CERAMICS AND LACQUER**
- 18 *Bowl*, Five Dynasties, 10th century
FIG. 9 Stoneware, Yue ware with green glaze,
h. 3 ¾ in. (9.8 cm), diam. 8 in. (20.3 cm)
Gift of Paul Mellon, B.A. 1929
1940.829
- 19 *Round Box*, Five Dynasties, 10th century
Stoneware, Yue ware with green glaze,
1 5/16 x 3 ¼ in. (3.4 x 8.3 cm)
Collection of Wayland Wells Williams, B.A. 1910,
Gift of Mrs. Frances Wayland Williams
1948.47
- 20 *Dish with Incised Lotus Pattern*,
FIG. 7 Northern Song dynasty, 11th–12th century
Stoneware, Ding ware,
h. ¾ in. (1.9 cm), diam. 4 ½ in. (11.5 cm)
Collection of Wayland Wells Williams, B.A. 1910,
Gift of Mrs. Frances Wayland Williams
1947.74
- 21 *Foliolate Vase*, Northern Song dynasty,
FIG. 10 11th–early 12th century
Stoneware, Yaozhou ware with carved decoration
under green glaze,
h. 5 ¼ in. (13.3 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Bequest of Mrs. William H. Moore
1955.4.6
- 22 *Dish*, Northern Song dynasty,
FIG. 11 11th–12th century
Stoneware with gray-green glaze,
h. 1 5/16 in. (2.4 cm), diam. 4 13/16 in. (12.2 cm)
Gift of Victor Novotny
2001.68.1
- 23 *Square Brush Washer*, Southern Song–Yuan dynasty, 13th–14th century
Stoneware, Ge-type ware,
13/16 x 2 x 2 in. (2 x 5.1 x 5.1 cm)
Gift of Dr. Yale Kneeland, Jr., B.A. 1922
1958.88.48
- 24 *Pouring Vessel*, Yuan–Ming dynasty, 14th–15th century
Stoneware, Ge-type ware,
h. 2 ¼ in. (5.7 cm), diam. 6 ¾ in. (16.2 cm)
Collection of Wayland Wells Williams, B.A. 1910,
Gift of Mrs. Frances Wayland Williams
1949.274
- 25 *Jarlet*, Yuan–Ming dynasty, 14th–15th century
Stoneware,
2 x 2 1/16 in. (5.1 x 6.2 cm)
Collection of Wayland Wells Williams, B.A. 1910,
Gift of Mrs. Frances Wayland Williams
1948.45
- 26 *Arrow Vase (Touhu)*, Southern Song dynasty,
FIG. 8 12th–13th century
Stoneware, Longquan ware,
h. 6 ¾ in. (16.8 cm), diam. 3 ¾ in. (9.2 cm)
Collection of Wayland Wells Williams, B.A. 1910,
Gift of Mrs. Frances Wayland Williams
1949.278
- 27 *Hexagonal Bulb Bowl*, Jin dynasty, 12th–13th century
Stoneware, Jun ware, blue-gray glaze with
suffusions of copper red,
h. 2 5/16 in. (5.8 cm), diam. 7 9/16 in. (19.2 cm)
Collection of Wayland Wells Williams, B.A. 1910,
Gift of Mrs. Frances Wayland Williams
1948.52
- 28 *Round Bulb Bowl*, Qing dynasty, 18th century
Porcelaneous stoneware, Jun-type ware with
lavender-blue glaze,
4 ½ x 11 ½ in. (11.4 x 29.2 cm)
Gift of Dr. Yale Kneeland, Jr., B.A. 1922
1957.41.7
- 29 *Tea Bowl*, Song dynasty, 12th–13th century
Stoneware, Jizhou ware,
h. 2 ¼ in. (5.7 cm), diam. 4 ¼ in. (10.8 cm)
Gift of Dr. Howard Balensweig, B.S. 1943, and
Mrs. Balensweig
1971.91.3
- 30 *White Foliolate-lip Vase*, Northern Song dynasty, 11th–12th century
Porcelaneous stoneware, Qingbai ware,
h. 5 ¾ in. (14.6 cm), diam. 5 ¼ in. (13.3 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Bequest of Mrs. William H. Moore
1955.4.8
- 31 *Vase*, Yuan dynasty, 14th century
FIG. 12 Porcelain, Qingbai ware with
applied prunus design,
h. 7 ¾ in. (19.7 cm), diam. 3 13/16 in. (9.7 cm)
Leonard C. Hanna, Jr., B.A. 1913, Fund
1989.15.1
- 32 *Stem Cup*, Yuan dynasty, 14th century
Porcelain painted in underglaze blue,
h. 3 7/16 in. (8.7), diam. 4 ¾ in. (11.7 cm)
Henry Sage Goodwin, B.A. 1927, Fund
1994.7.1
- 33 *Stem Cup*, Qing dynasty, Qianlong mark
and period (1736–95)
Porcelain with incised design under clear glaze,
h. 3 ¾ in. (9.8 cm), diam. 5 ¾ in. (14.6 cm)
Gift of Dr. Yale Kneeland, Jr., B.A. 1922
1958.88.31
- 34 *Vase*, Qing dynasty, Kangxi period (1662–1722)
FIG. 13 Porcelain painted in underglaze blue,
h. 16 5/16 in. (42.2 cm), diam. 8 ½ in. (21.6 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Bequest of Mrs. William H. Moore
1955.4.143
- 35 *Covered Meiping*, Qing dynasty, 18th century
FIG. 14 Porcelain painted in underglaze red,
h. (including cover) 12 ¾ in. (31.4 cm),
diam. 6 5/16 in. (16.8 cm)
Gift of Dr. Yale Kneeland, Jr., B.A. 1922
1956.42.5a–b

- 36 *Covered Meiping*, Qing dynasty, 18th century
White porcelain with low relief
decoration under clear glaze,
h. 10 ¼ in. (26 cm), diam. 5 ½ in. (14.0 cm)
Gift of Dr. Yale Kneeland, Jr., B.A. 1922
1957.41.1a-b
- 37 *Octagonal Box*, Ming dynasty, ca. 1571
- FIG. 15 Carved red lacquer with gold and silver paint,
h. 10 in. (25.4 cm), diam. 11 in. (27.9 cm)
Anonymous Gift
1947.174.a-b
- PAINTING:**
CLOUDS AND MIST BEFORE THE EYES

- 38 *Portrait of Zhu Guan*, from the set
- FIG. 16 *Five Old Men of Suiyang*,
Northern Song dynasty, before 1056
Album leaf, ink and color on silk,
15 7/8 x 12 11/16 in. (40.3 x 32.2 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1953.27.11

- 39 *Portrait of Du Yan*, from the set
- FIG. 17 *Five Old Men of Suiyang*,
Northern Song dynasty, before 1056
Album leaf, ink and color on silk,
15 7/8 x 12 3/4 in. (40.3 x 31.4 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1953.27.12

- 40 *Cloudy Woods, Summer Chill*,
- FIG. 18 Yuan dynasty, 14th century
Handscroll, ink on paper,
7 3/16 x 28 3/8 in. (18.3 x 72.1 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1953.27.7

- 41 Wang Mian (d. 1359)
- FIG. 19 *Ink Plum*, ca. 1350s
Hanging scroll, ink on paper,
45 ¼ x 10 ¼ in. (114.8 x 26 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1954.40.3

- 42 Wen Zhengming (1470–1559)
- FIG. 20 *Peony*, 1532
Hanging scroll, ink and color on paper,
33 ¾ x 12 ¼ in. (85.4 x 31.1 cm)
Gift of Karen Y. Wang in memory of
Wong Nan-p'ing
1985.83.1

- 43 Ju Jie (active ca. 1531–85)
- FIG. 21 *Landscape in the Style of Wen Zhengming*, 1568
Hanging scroll, ink on paper,
34 ¾ x 11 7/16 in. (88.3 x 29.1 cm)
Leonard C. Hanna, Jr., B.A. 1913,
Mrs. Paul Moore, and Anonymous
Oriental Purchase Funds
1982.19.1

- 44 Dong Qichang (1555–1636)
- FIG. 22 *Reminiscence of Jian River*, ca. 1621
Hanging scroll, ink and color on paper,
49 5/16 x 18 9/16 in. (125.3 x 47.1 cm)
Leonard C. Hanna, Jr., B.A. 1913,
Mrs. Paul Moore, and Anonymous
Oriental Purchase Funds
1982.19.2

- 45 Wang Shimin (1592–1680)
- Landscape in the Style of Huang Gongwang*, 1638
Hanging scroll, ink on paper,
23 7/16 x 13 ¼ in. (59.6 x 33.7 cm)
Leonard C. Hanna, Jr., B.A. 1913, Fund
1976.26.1

- 46 Wang Jian (1598–1677)
- FIG. 23 *Landscapes in the Styles of Various Old Masters*, 1669
Album of nine leaves, ink and color on paper,
8 ½ x 5 ¾ in. (21.6 x 14.6 cm)
Leonard C. Hanna, Jr., B.A. 1913, Fund
1976.26.3a-i

- 47 *Clearing after Snow in Streams and Mountains*,
- FIG. 24 Ming-Qing dynasty, 17th century
Hanging scroll, ink and color on silk,
46 13/16 x 23 ¾ in. (118.9 x 60.3 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1953.27.2

- 48 Ye Rong (active second half of the 17th century)
- FIG. 25 *Lush Green Spring Mountains*, 1660
Hanging scroll, ink on satin,
66 ¾ x 19 11/16 in. (169.5 x 50 cm)
Gift of Cheng Chi
1985.44.1

- 49 Gong Xian (1619–1689)
- FIG. 26 *A Lofty Pavilion*, ca. 1683
Hanging scroll, ink on paper,
65 ¼ x 19 ¾ in. (165.4 x 49.9 cm)
Gift of Jeannette Shambaugh Elliott in
honor of Professor Richard Barnhart
1989.99.1

THE SCHOLAR'S STUDY

- 50 *High Yoke Back Armchair*, Ming-Qing dynasty,
17th century
Huanghuali wood,
46 ½ x 23 ½ x 18 in. (118.1 x 59.7 x 45.7 cm)
Gift in memory of Arthur F. and Mary C. Wright
1997.47.1

- 51 *Side Table*, Qing dynasty, 17th–18th century
Wood: top, huamu; legs, huanghuali,
32 ½ x 17 ¾ x 54 ¼ in. (82.6 x 44.1 x 137.8 cm)
Gift in memory of Arthur F. and Mary C. Wright
1982.106.1

- 52 *Dynastic Histories Case*,
Qing dynasty, 18th century
Walnut, 15 cases of various dimensions
on two bases
Gift in memory of Arthur F. and Mary C. Wright
1989.84.1a-q

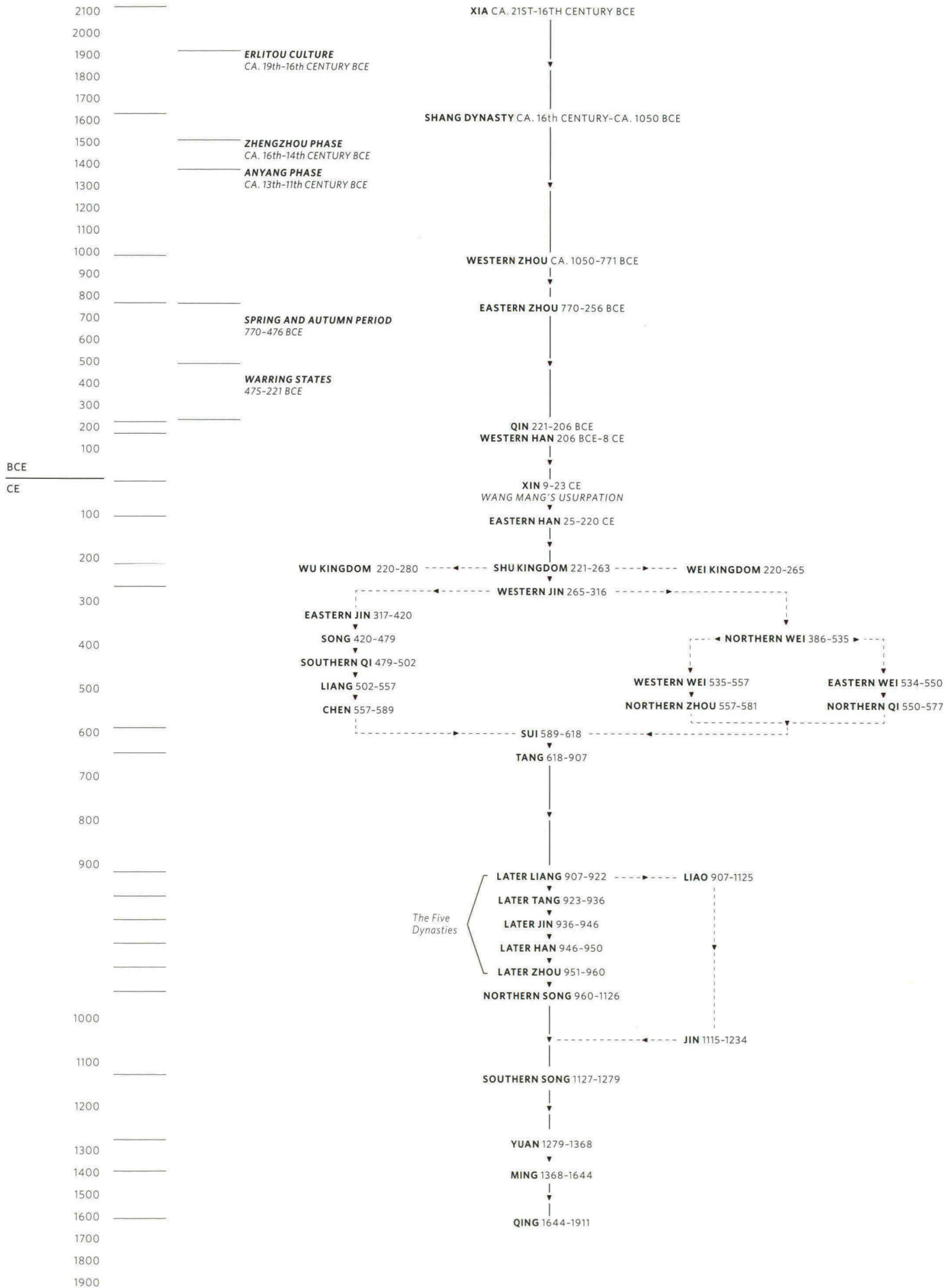
- 53 Zhao Zhiqian (1829–1884)
Couplet, Standard Script (*Kaishu*)
Pair of hanging scrolls, ink on gold-flecked paper,
50 ¾ x 12 ¾ in. (128 x 32 cm)
The Clyde and Helen Wu Collection of
Chinese Painting,
Gift of Dr. and Mrs. Clyde Wu
2001.140.3a-b

- 54 Wu Wei (1459–1508)
Composing Poetry and Drinking Wine at Lanting
Album leaf, ink and light color on silk,
20 x 35 ½ in. (50.8 x 90.17 cm)
Lent by David Drabkin, LL.B. 1968
1LE1994.4.34

SCHOLAR'S ACCOUTREMENTS

- 55 *Inkstone*, Qing dynasty, 17th–19th century
- FIG. 27 Limestone with embedded fossils of
nautiloid cephalopod,
1 7/8 x 4 ¼ x 7 ¾ in. (4.8 x 10.8 x 19.7 cm)
Gift of Robert Hatfield Ellsworth in
memory of his mother
1982.2.5a-c

- 56 *Inkstone*, Ming-Qing dynasty, 17th century
Duan stone,
1 3/4 x 4 5/8 x 7 3/8 in. (4.4 x 11.7 x 19.4 cm)
Gift of Robert Hatfield Ellsworth in
memory of his mother
1982.2.6a-c
- 57 *Brush Pot*, Ming dynasty, late 16th-early 17th century
FIG. 28 Huanghuali wood,
h. 8 1/2 in. (20.6 cm), diam. 8 in. (20.3 cm)
Gift of Robert Hatfield Ellsworth in
memory of his mother
1982.2.14
- 58 *Brush Pot*, Ming-Qing dynasty, 17th century
Zitan wood
6 1/2 in. (16.8 cm)
Gift of Robert Hatfield Ellsworth in
memory of his mother
1982.2.15
- 59 *Water Container*, Qing dynasty, late 17th century
White nephrite,
2 1/4 x 5 1/4 in. (5.7 x 13.3 cm)
Edward H Dunlap, B.A. 1934, Fund
1984.19
- 60 *Brushrest in the Form of Mountain Peaks*,
Qing dynasty
Ying limestone with white veining,
h. 4 1/2 in. (11.4 cm)
Gift of Robert Hatfield Ellsworth in
memory of his mother
1982.2.13
- 61 *Wrist Rest with Text and Illustration of
Su Shi's Ode on the Red Cliff*, Qing dynasty,
18th-19th century
Ivory,
8 x 2 1/2 in. (20.3 x 6.4 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1954.49-59
- 62 *Wrist Rest in the Shape of a Zither*, Qing dynasty,
18th-19th century
Bamboo,
11 x 1 5/8 in. (27.9 x 4.1 cm)
Gift of Robert Hatfield Ellsworth in
honor of Alice Boney
1982.1.1
- 63 *Writing Box*, Ming-Qing dynasty, 17th century
Huanghuali wood with brass fittings,
7 x 17 1/4 x 9 1/4 in. (17.8 x 43.8 x 23.5 cm)
Gift of Robert Hatfield Ellsworth in
memory of his mother
1982.2.2
- 64 *Square Box*, Ming-Qing dynasty, 17th century
Huanghuali wood,
2 x 3 x 3 in. (5.1 x 7.6 x 7.6 cm)
Gift of Robert Hatfield Ellsworth in
memory of his mother
1982.2.3a-b
- 65 *Seal with Ram*, Ming dynasty
Bamboo root or wood,
2 1/2 x 1 1/2 x 2 1/4 in. (6.4 x 3.8 x 5.7 cm)
Gift of Robert Hatfield Ellsworth in
memory of his mother
1982.2.7
- 66 *Banana Leaf*, Qing dynasty, 17th-18th century
FIG. 29 Spotted bamboo and wood,
10 3/8 x 4 1/2 in. (25.7 x 11.4 cm)
Gift of Robert Hatfield Ellsworth in
memory of his mother
1982.2.19
- 67 *Pair of Walnuts*, Ming-Qing dynasty,
17th century
Treated and polished black walnuts,
1 1/4 in. (3.2 cm)
Gift of Robert Hatfield Ellsworth in
memory of his mother
1982.2.9a-b
- 68 *Interlocking Rings*, Qing dynasty,
18th century
Pear wood,
2 3/4 x 3 3/4 in. (7 x 9.5 cm)
Gift of Robert Hatfield Ellsworth in
memory of his mother
1982.2.10
- SCHOLAR'S ACCOUTREMENTS:
CERAMICS AND GLASS
- 69 *Waterpot*, Qing dynasty, Kangxi mark and
period (1662-1722)
Porcelain painted in underglaze red and blue,
h. 2 3/4 in. (7.3 cm), diam. 3 3/4 in. (9.5 cm)
Bequest of Florence Baiz Van Volkenburgh in
memory of her husband Thomas Sedgwick
Van Volkenburgh, B.A. 1866
1940.228
- 70 *Waterpot*, Qing dynasty, Kangxi mark and
period (1662-1722)
Porcelain with peach bloom glaze,
h. 3 1/2 in. (8.9 cm), diam. 4 15/16 in. (12.5 cm)
Gift of Dr. Yale Kneeland, Jr., B.A. 1922
1958.88.25
- 71 *Brush Washer*, Qing dynasty, Kangxi mark
and period (1662-1722)
Porcelain with clair de lune glaze,
h. 1 1/2 in. (3.8 cm), diam. 4 3/4 in. (12.1 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Bequest of Mrs. William H. Moore
1955.4.101
- 72 *Covered Seal Paste Box*, Qing dynasty,
Kangxi period (1662-1722)
Porcelain with peach bloom glaze,
h. 1 3/8 in. (3.5 cm), diam. 2 7/8 in. (7.3 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1954.48.2a,b
- 73 *Vase*, Qing dynasty, Kangxi mark
and period (1662-1722)
Porcelain with peach bloom glaze,
h. 6 1/4 in. (15.8 cm), diam. 2 in. (5.1 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1954.48.1a
- 74 *Vase*, Qing dynasty, Kangxi mark and
period (1662-1722)
Porcelain with green glaze and incised decoration,
h. 7 1/2 in. (19 cm), diam. 2 7/8 in. (7.3 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1954.48.3
- 75 *Square Jar*, Qing dynasty, Qianlong mark
and period (1736-1795)
Opaque white glass,
3 7/16 x 2 3/8 x 2 3/8 in. (8.7 x 6 x 6 cm)
Bequest of Florence Baiz Van Volkenburgh in
memory of her husband Thomas Sedgwick
Van Volkenburgh, B.A. 1866
1940.241





Kiln sites are identified by ▲

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COVER

Cloudy Woods, Summer Chill (detail), 14th century
Handscroll, ink on paper,
7 $\frac{3}{16}$ x 28 $\frac{3}{8}$ in. (18.3 x 72.1 cm)
The Hobart and Edward Small
Moore Memorial Collection,
Gift of Mrs. William H. Moore
1953.27.7

